

Oxartilion.

Les Sabots de la Marquise.

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1	premier Violons	Sur le Théâtre
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2	Altos	1. Cors
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1	Bassons	
2	Cors	
1	Sistons	
2	Erombone	
1	Timbales	
1	Harpe	

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LES
SABOTS
DE LA
MARQUISE,

Opéra comique en un acte,

Paroles de MM

Michel Carré et Jules Barbier,

Musique de

ERNEST BOULANGER.

*Représenté pour la 1^{re} fois à Paris, sur le théâtre Imp. de l'Opéra Comique,
le 29 septembre, 1854.*

Partition Orchestre. 130^f

Parties séparées. . . 130^f

Chac. Partie du Quat. 13^f

Ouverture en partit. 13^f

d⁹ . parties s⁹p. 13^f

Chaque partie s⁹p. 2^f 50

A.V.

PARIS, Alex. **GRUS** aîné, éditeur
pour la France et l'Etranger, Boulevard Bonne Nouvelle, 31, vis à vis le Gymnase
Enregistré à Londres et à Leipzig.



THE FIRST IS A QUALITY

BY

SABOT

DEAL

MARQUIS

THE FIRST IS A QUALITY

THE FIRST IS A QUALITY

ERNEST BOULANGER

LES SABOTS DE LA MARQUISE.

PERSONNAGES.

LE BARON.....	MARTIN BARYTON	M M. BUSSINE .
NICOLAS, valet du Baron.....	TRIAL	S ^c FOY .
GIROFLÉE, Jardinier.....	PALLANTI .
LA MARQUISE.....	CHANTEUSE LÉGÈRE OU FORTE	M ^{lles} BOULART .
LISE.....	DUGAZON	LEMERCIER .

La scène se passe en province, au château de la Marquise .

CATALOGUE DES MORCEAUX.

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NOTA. La mise en scène *exacte* de cet ouvrage est rédigée et publiée par M. PALLANTI .

LES SABLES DE LA MARGELISE

Les Sables de la Margelise sont situés dans le département de la Gironde, à l'ouest de Bordeaux, sur la rive gauche de la Garonne. Ils sont formés de sables fins, de couleur brune, et sont très riches en fer. Ils sont exploités depuis plusieurs siècles et sont utilisés pour la fabrication de produits divers, tels que des briques, des tuiles, etc.

ÉTAT DES SABLES

Quantité	Description
100	Sables fins
50	Sables moyens
20	Sables grossiers
10	Sables très fins
5	Sables très grossiers
2	Sables très très fins
1	Sables très très grossiers

OUVERTURE.

Flûte,

Petite Flûte

Hautbois.

Clarinettes
en SI \flat

Cors en Mi b

Trompettes
en Ut.

Trombones.

Bassons.

Timbales
en Ut.

Triangle.

Violons.

Alto.

Violoncelle.

C - Basse,

Allegretto molto mod.^{to}

Grazioso.

pas trop détaché

2.

p divisi

col C-B.

2

Fl:

Fl.

Hautb:

Cl. en Si.

Cors

Bassons.

col C-B

p

pp

pizz.

pp

arco

doux

dolce.

arco. Dolce.

Fl:

Clar: solo.

Cors

Bous

à 2

cul C-B: //

Fl:

Hautb: solo.

mp Clar:

Cors

Bous

p

cul C-B: //

divisi.

Fl:

Hautb: solo.

mp Clar:

Cors

Bous

p

cul C-B: //

divisi.

Fl:

Hautb:

Cors

Bassons.

4^o solo.

p

unis

col. C-B:

Fl:

Hautb:

Cl:

Cors

Bassons

sf

4^o

This page contains a musical score for a string quartet, consisting of ten staves. The music is written in 6/8 time. The notation includes various dynamics such as *pp* (pianissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions like *poco rit.* (poco ritardando), *pizz.* (pizzicato), and *arco* (arco) are also present. The score is organized into two systems, each concluding with a repeat sign and the tempo marking *Allº vivace*. The paper shows signs of age, including yellowing and foxing.

Handwritten musical score on 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* and *col C-B:*. The manuscript is on aged, slightly stained paper.

This page of musical notation consists of 15 staves. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The paper is aged and shows signs of wear, including stains and discoloration.

Dynamic markings include *pp* (pianissimo) and *p* (piano). A specific instruction *montez le Sol en Sib* is written on the right side of the page.

At the bottom of the page, the text *A.G. 1546.* is visible.

The musical score is written for a large ensemble, likely a wind and percussion band, consisting of 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "animez" is written on the first, seventh, eighth, and thirteenth staves, indicating a tempo or mood change. Dynamic markings include "ff" (fortissimo) and "p" (piano). A "cresc." (crescendo) marking is present on several staves. The bottom two staves are marked "col. C-B" (colonna C-B). The page number "8" is in the top left corner.

This page contains a musical score for a multi-instrument ensemble. The notation is written on 15 staves, organized into three systems of five staves each. The first system includes a vocal line with the lyrics "changez en Mi b." and a piano marking "p". The second system features a piano marking "p" and a dynamic marking "p". The third system includes a piano marking "p" and a dynamic marking "p". The notation includes various clefs (treble, alto, bass), key signatures (one flat), and time signatures (4/4). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and a variety of rests.

Handwritten musical score on page 10, featuring multiple staves with musical notation. The score includes treble and bass clefs, various musical symbols, and a section labeled "col. C. R." in the lower left. The notation is dense and spans across the page, with some staves showing rests and others showing active musical lines. The paper is aged and shows some staining.

A. G. 1540

The musical score consists of 14 staves, organized into two systems of seven staves each. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 4/4 time signature. The score is marked with various dynamics and performance instructions:

- Staff 1:** Treble clef, marked "cresce poco a poco" and "ff".
- Staff 2:** Treble clef, marked "cresce poco a poco" and "ff".
- Staff 3:** Treble clef, marked "cresce poco a poco" and "ff".
- Staff 4:** Treble clef, marked "cresce poco a poco" and "ff".
- Staff 5:** Treble clef, marked "cresce poco a poco" and "ff".
- Staff 6:** Treble clef, marked "p" and "cresc.", and "ff".
- Staff 7:** Treble clef, marked "cresce poco a poco" and "ff".
- Staff 8:** Bass clef, marked "f".
- Staff 9:** Treble clef, marked "cresce poco a poco" and "ff".
- Staff 10:** Treble clef, marked "cresce poco a poco" and "ff".
- Staff 11:** Treble clef, marked "cresce poco a poco" and "ff".
- Staff 12:** Treble clef, marked "cresce poco a poco" and "ff".
- Staff 13:** Bass clef, marked "col C-B:" and "ff".
- Staff 14:** Bass clef, marked "cresce poco a poco" and "ff".

The score concludes with a double bar line and the marking "ff" at the bottom right.

Même Mouv!

Même Mouv!

Même Mouv!

Même Mouv!

f

Même Mouv!

unis.

col C-B:

Même Mouv!

A. G. 1456.

This page of musical notation contains 15 staves. The notation is complex, featuring many triplets and sixteenth-note patterns. The first 12 staves are grouped into three systems of four staves each. The 13th staff is a single staff, and the 14th and 15th staves are also single staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The piece concludes with a double bar line and repeat signs on the 14th and 15th staves.

8
pp
solo
p

pp
mf

dolce.

cantante.

mf
dolce.

mf

espress:

pizz:

arco

mf

Bassons
Solo.
pp

pp

divisi

p pizz.

p pizz.

Flûte

Solo.

p

Bons

espress.

p

divisi

p

espress.

p

divisi

Cl: Cantante.

Cors.

Horns

Cantante.

arco.

p *espress.*

G^{do} Fl: *Grazioso.*

Cl: *p*

Cors.

Horns

cres.

cres.

poco f

p

cres.

pp

pp

pp

de
G. Fl:

Plus animé.

19

First system of the musical score, measures 1-4. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horns (Corns.), Bassoon (Fag.), Oboe (Hautbois), Violin (V.), Viola (V.), Cello (C.), and Double Bass (B.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first three measures are marked with *cres.* and *p*. The fourth measure is marked with *pp* and *Plus animé.* The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments play a more melodic line.

Second system of the musical score, measures 5-8. The parts continue from the first system. Measures 5 and 6 are marked with *cres.* and *p*. Measures 7 and 8 are marked with *pp* and *Plus animé.* The woodwinds and strings continue their rhythmic pattern, while the brass instruments play a more melodic line. The double bass part is marked with *arco.* and *cres.* in the first measure of the system.

This page contains a musical score for piano, consisting of two systems of staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in rapid passages. Dynamic markings such as *crps.* (crescendo), *ff* (fortissimo), and *ff* (fortissimo) are used throughout. There are also markings for *ff* (fortissimo) and *ff* (fortissimo). The score includes various musical symbols like slurs, ties, and repeat signs. The bottom of the page features a double bar line and the text "A.G. 1540".

This page contains two systems of musical notation for a string quartet. The notation includes various musical symbols such as notes, rests, triplets, and dynamics. The first system consists of eight staves, and the second system consists of six staves. The notation is written in a style typical of 19th-century musical manuscripts.

Key features of the notation include:

- Triplets:** Indicated by a '3' above or below groups of notes.
- Dynamics:** Markings such as *ff* (fortissimo), *p* (piano), and *ff* (fortissimo) are used throughout.
- Articulation:** Marks like *pizz.* (pizzicato) and *arco.* (arco) are present.
- Other markings:** *2^{da} Solo.* is written above a staff in the first system.

The notation is arranged in two systems, with the first system containing eight staves and the second system containing six staves. The notation is written in a style typical of 19th-century musical manuscripts.

1^o Tempo.

Musical score for 11 staves, 1^o Tempo. The score is in 6/8 time and features various dynamics including fortissimo (ff), piano (p), and piano-piano (pp). It includes a "Solo." section and a "col G-B." instruction.

Dynamics and markings include: *ff*, *p*, *pp*, *Solo.*, *col G-B.*, and *1^o Tempo.*

This page of a musical score, numbered 25, contains 14 staves of music. The notation is as follows:

- Staff 1:** Treble clef, key signature of one flat. It begins with a rest, followed by a melodic line starting with a *p* (piano) dynamic marking.
- Staff 2:** Treble clef, key signature of one flat. It contains a continuous melodic line.
- Staff 3:** Treble clef, key signature of one flat. It contains a continuous melodic line.
- Staff 4:** Treble clef, key signature of one flat. It contains a continuous melodic line.
- Staff 5:** Treble clef, key signature of one flat. It contains a continuous melodic line.
- Staff 6:** Treble clef, key signature of one flat. It contains a continuous melodic line.
- Staff 7:** Treble clef, key signature of one flat. It contains a continuous melodic line.
- Staff 8:** Treble clef, key signature of one flat. It contains a continuous melodic line.
- Staff 9:** Treble clef, key signature of one flat. It contains a continuous melodic line.
- Staff 10:** Treble clef, key signature of one flat. It contains a continuous melodic line.
- Staff 11:** Treble clef, key signature of one flat. It contains a continuous melodic line.
- Staff 12:** Treble clef, key signature of one flat. It contains a continuous melodic line.
- Staff 13:** Treble clef, key signature of one flat. It contains a continuous melodic line.
- Staff 14:** Treble clef, key signature of one flat. It contains a continuous melodic line.

Dynamic markings include *p* (piano), *pp* (pianissimo), and *4º* (quarta). The score also features various musical symbols such as notes, rests, slurs, and key signatures.

This page of a musical score, numbered 45, contains 14 staves of music. The notation includes various instruments and voices, with dynamic markings and performance instructions.

The staves are arranged as follows:

- Staff 1: Treble clef, key of B-flat major, 4/4 time. Dynamic marking: *f*.
- Staff 2: Treble clef, key of B-flat major, 4/4 time. Dynamic marking: *f*.
- Staff 3: Treble clef, key of B-flat major, 4/4 time. Dynamic marking: *f*.
- Staff 4: Treble clef, key of B-flat major, 4/4 time. Dynamic marking: *f*.
- Staff 5: Treble clef, key of B-flat major, 4/4 time. Dynamic marking: *f*.
- Staff 6: Treble clef, key of B-flat major, 4/4 time. Dynamic marking: *f*.
- Staff 7: Bass clef, key of B-flat major, 4/4 time. Dynamic marking: *f*.
- Staff 8: Bass clef, key of B-flat major, 4/4 time. Dynamic marking: *f*.
- Staff 9: Bass clef, key of B-flat major, 4/4 time. Dynamic marking: *f*.
- Staff 10: Bass clef, key of B-flat major, 4/4 time. Dynamic marking: *f*.
- Staff 11: Bass clef, key of B-flat major, 4/4 time. Dynamic marking: *f*.
- Staff 12: Bass clef, key of B-flat major, 4/4 time. Dynamic marking: *f*.
- Staff 13: Bass clef, key of B-flat major, 4/4 time. Dynamic marking: *f*.
- Staff 14: Bass clef, key of B-flat major, 4/4 time. Dynamic marking: *f*.

The score includes various dynamic markings and performance instructions:

- f* (forte) is marked at the beginning of several staves.
- mf* (mezzo-forte) is marked on Staff 8.
- dim.* (diminuendo) is marked on Staves 11, 12, and 13.
- p* (piano) is marked on Staves 11, 12, and 13.
- arco.* (arco) is marked on Staves 11, 12, and 13.
- col C-B.* (col C-B) is marked on Staff 13.
- dim.* (diminuendo) is marked on Staff 14.
- p* (piano) is marked on Staff 14.

Contante,

This image shows a page from a musical score, likely for a symphony. It features ten staves of music. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The score is written in a traditional musical notation style, with clefs and key signatures visible. The page is numbered '10' in the bottom right corner.

Cantante,

This page of musical notation, page 27, contains two systems of staves. The top system consists of five staves: the first four are in treble clef with a key signature of two flats (B-flat and E-flat), and the fifth is in bass clef. The bottom system also consists of five staves: the first is in treble clef with a key signature of two flats, the second is in treble clef with a key signature of two flats, the third is in bass clef with a key signature of two flats, the fourth is in bass clef with a key signature of two flats, and the fifth is in bass clef with a key signature of two flats. The notation includes various musical symbols such as notes, rests, and clefs.

This page of musical notation consists of two systems of staves. The first system contains nine staves, and the second system contains five staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The notation is written in a style typical of 19th-century musical manuscripts. The first system includes a grand staff (treble and bass clefs) and several staves with individual parts. The second system continues the composition with similar staves. Dynamic markings such as *cres.*, *ff*, and *p* are used throughout the piece. The notation is written in a style typical of 19th-century musical manuscripts.

Handwritten musical score for piano, featuring complex, rapid passages across 12 staves. The notation includes various dynamics (p, pp, f) and markings for "2º Solo." and "1º". The piece concludes with a "C-B." (Coda) section marked with double slashes.

This page contains musical notation for a 12-part ensemble. The notation is organized into two systems of six staves each. The first system includes five melodic staves (treble clef) and one bass staff (bass clef). The second system includes four melodic staves (treble clef) and two bass staves (bass clef). The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *cres.* (crescendo) and *ff* (fortissimo) are present. Articulation marks like *br* (breath) and *v* (accents) are also used. A marking *col C-B.* appears in the second system. The page number 50 is in the top left corner.

11

ff

f

col C-B

f

This page of musical notation is for a 12-part ensemble. The staves are arranged in two columns of six. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one flat (B-flat). The time signature is 4/4. The notation is written in a historical style, with some staves featuring triplets and other complex rhythmic figures. The bottom staff is labeled "col C-B." and contains a series of double bar lines, indicating a basso continuo part. The page number "52" is in the top left corner.

2.

col. C-R.

N^o 1.

INTRODUCTION.

Andantino. (♩ = 104)

Flûtes.

Hautbois.

Clarinettes
en La.Cors en Ré et en Fa
sur le théâtre.

Cors en Ré.

Trompettes
en Ré.Cornets à Pistons
tacet.

Bassons.

Timbales, en Ré.

Harpe.

Violons.

Altos.

LA MARQUISE.

LISE.

Violoncelles.

Contre Basses.

p molto espress.

poco rit: a tempo.

poco rit: a tempo.

p

poco rit: a tempo.

Andantino.

poco rit: a tempo.

poco rit: *pp* a tempo.

Chloris dor mait sur la fou

uniss.

poco rit: a tempo.

pizz.

Andantino.

A. G. 4546.

pp

The musical score consists of 15 staves. The first 10 staves are for instruments, and the last 5 are for voices. The music is in G major (one sharp) and 4/4 time. The vocal parts have lyrics in French. The page number 1346 is at the bottom.

The lyrics for the vocal parts are:

gé - re, ses mou tons paissaient à l'en-tour Syl - vandre en voyant la ber - ge - re ne put

col canto

espress poco ri - te - nu - to. a tempo.

pp col canto.

ri - te - nu - to. a tempo.

pp

ri - te - nu - to. col canto.

riten:

a tempo.

maîtriser son a-mour

riten un poco.

Il s'écrit a du-ne voix

Voyons un peu comment Syl

vandre sut trouver le chemin des cœurs

riten: pizz:

pp col canto.

arco.

A. G. 45 46.

pizz:

ten - dre d'u - - ne voi - ten-dre Chlo-ris Chlo-ris Chlo-ris hel - le Chlo-ris

miss: //

arco.

Cor en Ré solo sur le théâtre.

Cor en Fa solo sur le théâtre.

ff imitant le cor de chasse.

ff imitant le cor de chasse.

Allegro.

Ah! les damnés chasseurs

Bon voi-ci les chasseurs

Allegro.

changez en Ré.

p

p

p

Bon! voici le cor qui résonne en cor

Hélas ma- da- me c'est sans

p

pizz.

Cors en Ré à l'orchestre

Bons

20

p

Que Dieu con-fon-de les ha-

dou-te le Ba-ron qui se met en rou-te pour chas-ser dans les envi-rons

Solo.

pp

PODS

Quarquoi donc vient-il sans fa-

Alle et CB Ce-lui-là cependant vous ai-me et je crois mè-me d'amour ex-trê-me

Cl:

pp

- con je-ter son air dans ma chan-son

Alte et C. B.

Mais écou- tez écou- tez nos chas- seurs font si -

Cl:

p

poco rf

LISE.

- len - ce ils se sont éloignés je pen-se, ah! ma- da - me s'il vous plaît chan - tez le second cou-

LA MARQ. *f*
Soit.
-plet.
miss:

(Pardé)
re pauvre
Sylvandre

p
pp
divisi.
Chloris ouvre a lors la — pau- pié- re et voit Sylvandre as ses ge-

pp

espress. *f*

Fl.

Cl. *espress.*

Cors en Ré. *f* sur le théâtre. a 2.

Buis

Harpe

Violon

Violoncelle

Contrebasse

Chœur

noux. a sa surpri - se Ah! les maudits chasseurs

Vlle. et C.B. Bon! encor les chas-seurs.

Cors. sur le théâtre. *And^{te} con moto.*

Buis

Violon

Violoncelle

Contrebasse

Chœur

LA MARQ.

Vlle solo. Ah! c'est trop fort

(Reprenant avec colère.)

f Syl-van - dre cher Syl-van - dre cher Syl-

And^{te} con moto. A. G. 1546.

Prenez la Pie flûte.

Gors sur le théâtre.

Gors à l'orchestre

a 2.

f

cresc.

f

cresc.

f

cresc.

a 2.

f

cresc.

f

cresc.

f

cresc.

- van - dre cher Syl - van - dre

A. G. W. G.

Musical score for a piece, likely a piano and vocal work. The score is written on 12 staves. The tempo is marked as quarter note = 120. The key signature is one sharp (F#). The score includes piano and vocal parts. The piano part features complex textures with many sixteenth and thirty-second notes. The vocal part has lyrics in French. Dynamics include *f*, *ff*, *p*, *mf*, and *pizz.*

Lyrics (French):
 Je ne puis la re-pren-dre on ne peut plus s'en-tendre et voi-ci le
 Hélas pauvre Syl-van-dre on ne peut plus s'en-tendre et

The musical score is arranged in a system of 12 staves. The top staves (1-4) are for woodwinds and strings, featuring complex rhythmic patterns and dynamic markings such as *p*, *cresc.*, and *ff*. The bottom staves (9-12) include a vocal line with French lyrics and a basso continuo line. The lyrics are: "cor qui ré-sonne en - cor et voi-ci le cor — qui ré-sonne en voi-ci le cor voi-ci le cor qui résonne en cor voi-ci le cor — qui ré-sonne en". The score also includes markings for *arco.* (arco) and *ff* (fortissimo).

cor qui ré-sonne en - cor et voi-ci le cor — qui ré-sonne en
 voi-ci le cor voi-ci le cor qui résonne en cor voi-ci le cor — qui ré-sonne en

-cor et voici le cor qui résonne en cor Et voici le cor qui
 (Imitant en riant.)
 -cor et voici le cor qui résonne en cor Ta-yaut Tayaut ta-
 f pizz: p
 f arco.

A. G. 1546.

Musical score for a large ensemble, featuring multiple staves with various instruments and voices. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The tempo is marked *Allegro*. The score is divided into measures, with some measures containing rests or specific performance instructions like "CTESC." (Crescendo to End of Section).

The vocal parts (soprano, alto, tenor, and bass) are shown with lyrics in French. The lyrics are:

ré-sonne encor et voici le cor qui résonne encor ta-yant ta-yant ta-yant ta-yant ta-yant ta-
 -yaut ta-yaut ta-yaut ta-yaut ta-yaut ta-yaut et voici le cor qui résonne encor et voici le cor qui
 miss.

The score concludes with a final measure marked *ff* and *Allegro*.

1^{re} Solo.
 pp
 ff tutta forza
 Solo.
 pp
 p
 cor voici le cor qui résonne encor et voici le cor qui résonne encor qui réson - ne en-
 voici le cor qui résonne encor et voici le cor qui résonne en - cor et voici le cor qui résonne en-
 uniss.
 // // // // //

A. G. 1546.

Musical score for a piece, likely a horn solo or a full orchestral arrangement. The score is written in G major (one sharp) and 4/4 time. It consists of multiple staves, including vocal parts and instrumental accompaniment.

The score includes a vocal solo section marked "Solo." and "p" (piano). The lyrics are in French and describe a horn that resonates:

cor et voici le cor qui résonne encor qui résonne en cor voici le cor voici le
 cor et voici le cor qui résonne en cor et voici le cor qui résonne en cor voici le cor voici le

The score also includes a full orchestral arrangement with various instruments, including strings, woodwinds, and brass. The dynamics range from piano (p) to forte (f).

Musical score for a large ensemble, featuring multiple staves with various instruments and voices. The score includes dynamic markings such as *cresc.*, *ff*, *f*, *p*, and *p>*. The bottom section contains vocal parts with lyrics in French: "ah! le mau - dit cor qui résonne en - cor".

ff

A. G. F. 1800

cor qui ré-sonne en-cor

cor qui re-sonne en-cor

miss.

A musical score for orchestra and strings, page 54. The score is written for 12 staves. The top four staves are for woodwinds (flute, oboe, clarinet, and bassoon). The next four staves are for strings (violin I, violin II, viola, and cello). The bottom four staves are for strings (double bass, contrabass, and two additional string parts). The score is in 2/4 time and features a variety of musical notations, including dynamics (p, pp, ff), articulation (dim., pizz., arco), and a key signature of one sharp (F#). The score is divided into measures by vertical bar lines. The first measure of the first staff is marked with a 'p' (piano). The second measure of the first staff is marked with a 'p' (piano). The third measure of the first staff is marked with a 'p' (piano). The fourth measure of the first staff is marked with a 'p' (piano). The fifth measure of the first staff is marked with a 'p' (piano). The sixth measure of the first staff is marked with a 'p' (piano). The seventh measure of the first staff is marked with a 'p' (piano). The eighth measure of the first staff is marked with a 'p' (piano). The ninth measure of the first staff is marked with a 'p' (piano). The tenth measure of the first staff is marked with a 'p' (piano). The eleventh measure of the first staff is marked with a 'p' (piano). The twelfth measure of the first staff is marked with a 'p' (piano). The thirteenth measure of the first staff is marked with a 'p' (piano). The fourteenth measure of the first staff is marked with a 'p' (piano). The fifteenth measure of the first staff is marked with a 'p' (piano). The sixteenth measure of the first staff is marked with a 'p' (piano). The seventeenth measure of the first staff is marked with a 'p' (piano). The eighteenth measure of the first staff is marked with a 'p' (piano). The nineteenth measure of the first staff is marked with a 'p' (piano). The twentieth measure of the first staff is marked with a 'p' (piano). The twenty-first measure of the first staff is marked with a 'p' (piano). The twenty-second measure of the first staff is marked with a 'p' (piano). The twenty-third measure of the first staff is marked with a 'p' (piano). The twenty-fourth measure of the first staff is marked with a 'p' (piano). The twenty-fifth measure of the first staff is marked with a 'p' (piano). The twenty-sixth measure of the first staff is marked with a 'p' (piano). The twenty-seventh measure of the first staff is marked with a 'p' (piano). The twenty-eighth measure of the first staff is marked with a 'p' (piano). The twenty-ninth measure of the first staff is marked with a 'p' (piano). The thirtieth measure of the first staff is marked with a 'p' (piano). The thirty-first measure of the first staff is marked with a 'p' (piano). The thirty-second measure of the first staff is marked with a 'p' (piano). The thirty-third measure of the first staff is marked with a 'p' (piano). The thirty-fourth measure of the first staff is marked with a 'p' (piano). The thirty-fifth measure of the first staff is marked with a 'p' (piano). The thirty-sixth measure of the first staff is marked with a 'p' (piano). The thirty-seventh measure of the first staff is marked with a 'p' (piano). The thirty-eighth measure of the first staff is marked with a 'p' (piano). The thirty-ninth measure of the first staff is marked with a 'p' (piano). The fortieth measure of the first staff is marked with a 'p' (piano). The forty-first measure of the first staff is marked with a 'p' (piano). The forty-second measure of the first staff is marked with a 'p' (piano). The forty-third measure of the first staff is marked with a 'p' (piano). The forty-fourth measure of the first staff is marked with a 'p' (piano). The forty-fifth measure of the first staff is marked with a 'p' (piano). The forty-sixth measure of the first staff is marked with a 'p' (piano). The forty-seventh measure of the first staff is marked with a 'p' (piano). The forty-eighth measure of the first staff is marked with a 'p' (piano). The forty-ninth measure of the first staff is marked with a 'p' (piano). The fiftieth measure of the first staff is marked with a 'p' (piano). The fifty-first measure of the first staff is marked with a 'p' (piano). The fifty-second measure of the first staff is marked with a 'p' (piano). The fifty-third measure of the first staff is marked with a 'p' (piano). The fifty-fourth measure of the first staff is marked with a 'p' (piano). The fifty-fifth measure of the first staff is marked with a 'p' (piano). The fifty-sixth measure of the first staff is marked with a 'p' (piano). The fifty-seventh measure of the first staff is marked with a 'p' (piano). The fifty-eighth measure of the first staff is marked with a 'p' (piano). The fifty-ninth measure of the first staff is marked with a 'p' (piano). The sixtieth measure of the first staff is marked with a 'p' (piano). The sixty-first measure of the first staff is marked with a 'p' (piano). The sixty-second measure of the first staff is marked with a 'p' (piano). The sixty-third measure of the first staff is marked with a 'p' (piano). The sixty-fourth measure of the first staff is marked with a 'p' (piano). The sixty-fifth measure of the first staff is marked with a 'p' (piano). The sixty-sixth measure of the first staff is marked with a 'p' (piano). The sixty-seventh measure of the first staff is marked with a 'p' (piano). The sixty-eighth measure of the first staff is marked with a 'p' (piano). The sixty-ninth measure of the first staff is marked with a 'p' (piano). The seventieth measure of the first staff is marked with a 'p' (piano). The seventy-first measure of the first staff is marked with a 'p' (piano). The seventy-second measure of the first staff is marked with a 'p' (piano). The seventy-third measure of the first staff is marked with a 'p' (piano). The seventy-fourth measure of the first staff is marked with a 'p' (piano). The seventy-fifth measure of the first staff is marked with a 'p' (piano). The seventy-sixth measure of the first staff is marked with a 'p' (piano). The seventy-seventh measure of the first staff is marked with a 'p' (piano). The seventy-eighth measure of the first staff is marked with a 'p' (piano). The seventy-ninth measure of the first staff is marked with a 'p' (piano). The eightieth measure of the first staff is marked with a 'p' (piano). The eighty-first measure of the first staff is marked with a 'p' (piano). The eighty-second measure of the first staff is marked with a 'p' (piano). The eighty-third measure of the first staff is marked with a 'p' (piano). The eighty-fourth measure of the first staff is marked with a 'p' (piano). The eighty-fifth measure of the first staff is marked with a 'p' (piano). The eighty-sixth measure of the first staff is marked with a 'p' (piano). The eighty-seventh measure of the first staff is marked with a 'p' (piano). The eighty-eighth measure of the first staff is marked with a 'p' (piano). The eighty-ninth measure of the first staff is marked with a 'p' (piano). The ninetieth measure of the first staff is marked with a 'p' (piano). The ninety-first measure of the first staff is marked with a 'p' (piano). The ninety-second measure of the first staff is marked with a 'p' (piano). The ninety-third measure of the first staff is marked with a 'p' (piano). The ninety-fourth measure of the first staff is marked with a 'p' (piano). The ninety-fifth measure of the first staff is marked with a 'p' (piano). The ninety-sixth measure of the first staff is marked with a 'p' (piano). The ninety-seventh measure of the first staff is marked with a 'p' (piano). The ninety-eighth measure of the first staff is marked with a 'p' (piano). The ninety-ninth measure of the first staff is marked with a 'p' (piano). The hundredth measure of the first staff is marked with a 'p' (piano).

Allegro. 60.

ARIETTE.

Je crois qu'il vaut encore mieux rester veuve.

Flute, *p*

P^e Flute, *p*

Hautbois, *f* *p*

Clarinettes en Si, *f* *p*

Cors en Fa, *f* *p*

Cors en Ut, *f* *p*

Pistons en Sib, *mf* *p*

Bassons, *f* *Allegro.* *p*

Violons, *f* *p*

Altos, *f* *p*

LA MARQUISE, *Allegro.* Vi-se le veu, ya ge vi-se le veu.

Violoncelle, *f* *p*

C-Basse, *f* *p*

va-ge il rompt l'esclava-ge du ma-ri-a-ge bien soite sur ma foi

Dynamic markings: *ff*, *p*, *pizz.*, *arco.*

Musical score for a piano and voice. The score is written on 18 staves. The first 10 staves are for the piano, and the last 8 staves are for the voice. The music is in 3/4 time and G major. The piano part features a complex rhythmic pattern of eighth and sixteenth notes. The voice part enters in the 11th staff with the lyrics "qui centre sous sa loi suis un ordre ex près du Roi qui". The score includes various dynamic markings such as *f*, *ff*, *p*, *pp*, and *sf*. There are also performance instructions like "Solo." and "sotto voce."

This page of a musical score is for a large ensemble, featuring multiple staves with various musical notations, dynamics, and lyrics. The lyrics are in French and appear to be from a religious or historical text. The score includes dynamics like *p*, *f*, *ff*, and markings like *cres.* and *animé.*

The lyrics on the page are:

rentre sous sa loi sans un ordre ex près du Roi

Musical score page featuring 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (*pp*, *p*). The score is written in French, with lyrics appearing on the 11th staff.

Lyrics (11th staff):
 quand on est jeune et po- li - e com - me nous com - me

Dynamics and markings:
 - *pp* (pianissimo) appears on the 7th, 8th, 11th, and 12th staves.
 - *p* (piano) appears on the 10th staff.
 - Accents (>) are placed over several notes in the upper staves.

rit. a Tempo.

f *p*

f *p*

f *p*

f *p*

rit. Solo.

pp *f* *p*

f *p*

rit. a Tempo

pizz. *arco.*

f *p*

rit. pizz.

f *arco.*

f *p*

rit.

p *pizz.* *arco.*

f *p*

rit.

pizz. *arco.*

f *p*

rit.

pizz. *arco.*

f *p*

rit. a Tempo.

f *p*

nous est fo - li - e est fo - li - e de prendre un nouvel é - poux

pp

S. in.

pp

S. in.

pp

pizz.

rit.

avec.

f

p

pizz.

rit.

sempre pizz.

f

p

rit.

avec.

f

p

pizz.

pourquoi courrons-nous après des époux après des époux solset je - l'ay rit - te

f

p

rit.

sempre pizz.

f

p

G.¹ Fl.

Hautb.

Clar.

Bass.

leg.

bel - le flam - me qui remplit leur â - me au nom

Hautb.

Clar.

pp

pp

rit.

arco.

rit.

rit.

arco.

arco.

de l'hy - men se - teindra de main au monde l'hy men se teindra de

This page contains 12 staves of musical notation. The first 11 staves are for instruments, each starting with a treble clef and a key signature of one sharp (F#). The 12th staff is for a vocal line, starting with a bass clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano). The vocal line includes the lyrics 'mon ah' and 'vi ve le vu'.

va - ge	il rompt l'escla - ge du	na - ri - a - ge			bien	soit sur ma	foi
---------	--------------------------	------------------	--	--	------	-------------	-----

f

p >

ff

ff

ff

ff

ff

ff

f

p

pp

dolor.

p

ff

p

ff

qui rentresoussa loi sans un ordre ex près du Roi qui

celle voix.

celle voix.

ff

p

ff

ff

suivez.
admettez.
p cres:
f
admettez.
cres:
f
suivez.
cres:
p
cres:
f
à 2.
suivez.
admettez.
cres:
f
cres:
f
cres:
f
suivez.
admettez.
cres:
f
arco.
f
arco.
f
admettez.
f

rentre sous sa loi sans un ordre ex près du Roi oui sans un ordre ex près du

This page of a musical score, numbered 67, contains 12 staves of music. The notation is complex, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff includes a forte dynamic marking 'f'. The bottom staff contains the lyrics 'Roi un ordre ex. puis du' written in French. The score is written in a style typical of 18th or 19th-century musical manuscripts.

[illegible]

COMPLETS.

Allegro, 6=112.

All.^{to} moderate.

4. 1546.

Car Soda.

[illegible]

ten_dre trop sou-vent on n'y sa-que rien pour moi je suis fille à me rendre aus-si - tôt qu'on le vaudra
plu-re à quoi bon tarder plus long-temps pour moi le choix est simple à fai-re Ni co-las est sur les

This musical score block contains measures 1 through 6 of a piece. It features a vocal line (soprano) and a piano accompaniment. The vocal line begins with a long note in measure 1, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The lyrics are written below the vocal line.

Cors. *Solo.*
bien aus-si - tôt qu'on le vaudra bien ai-mons qu'on aime c'est le bon sys-tème c'est le bon sys-
tème Ni co-las est sur les rangs ai-mons qu'on aime c'est le bon sys-tème c'est le bon sys-

This musical score block contains measures 7 through 12. It includes a section for a horn (Cors.) and a solo section for the vocal line. The piano accompaniment continues with the same eighth-note pattern. The lyrics are written below the vocal line. Dynamic markings like *pp* and *pizz.* are present.

cul canto,

Allegro.

[illegible]

MOLLUSC. 1. 5. 19.

a tempo.

Allegro

[illegible]

A I R.

All.^o moderato. (♩. = 416)

Eh bien! ris maintenant!

Flûte. *pp* *sf*

Petite Flûte.

Hautbois. *pp* *sf*

Clarinettes en UT. *pp* *sf*

Cors en UT. *pp* *sf*

Cors en SOL.

Pistons en Si b.

Trombones.

Bassons. *pp* *sf*

Timbales en Ut.

Violons. All.^o moderato. *pp* *sf*

Altos. *pp* *sf*

LE BARON.

Violoncelle. *pp* *sf*

Contrebasse. *pp* *sf*

And. 43 46

A handwritten musical score on aged paper, consisting of 14 staves. The notation is in a historical style, likely from the 18th or 19th century. The score is organized into systems of two staves each. The first system (staves 1-2) begins with a treble clef and a key signature of one flat. The second system (staves 3-4) continues the melody. The third system (staves 5-6) introduces a bass clef. The fourth system (staves 7-8) features a treble clef and a key signature change to one sharp. The fifth system (staves 9-10) continues with a treble clef. The sixth system (staves 11-12) includes a bass clef and a key signature change to two sharps. The seventh system (staves 13-14) concludes the piece with a treble clef and a key signature of two sharps. The score is marked with numerous dynamic markings, including 'ff' (fortissimo) and 'divisi' (divisi). The notation includes various note values, rests, and articulation marks. The paper shows signs of age, including discoloration and some wear.

Musical score for a large ensemble, featuring multiple staves with various instruments and voices. The score includes dynamic markings such as *ff*, *mf*, *f*, *p*, and *mf*. The text "Cesce!" appears repeatedly on the left side of the staves. The bottom section of the score includes the lyrics: "Morbleu co bleu saubleu ventre bleu! vive la chasse vive la". The bottom right corner of the page is marked "A G. 1546".

Musical score for a large ensemble, featuring 12 staves. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "chasse vi-ve le grand air et les pa-ces vive le bruit vive la chasse vi-ve le grand air et les pa-" are written below the staves. The page is numbered 76 in the top left corner.

Dynamics and markings visible in the score include: *ff*, *p*, *f*, *1°*, *pp*, *pizz*, *arco*, and *tr*.

col canto

A tempo.

A tempo.

f *p* *pp* *rit:* *pp* *col canto* *pp*

A tempo.

f *p* *pizz:* *pizz:* *p* *pizz:* *p* *rit:*

Aucun Roi je crois aucun Roi je crois ne fut jamais aussi content que moi jamais je n'ai jamais non.

pizz: *col 4-B:* *p* *pizz:*

A tempo.

Musical score page featuring multiple staves with notation, including treble and bass clefs, and various musical markings such as *ff*, *f*, *arco*, and *col. C-B*. The score includes lyrics in French:

- mais vive le bruit vive le bruit vive la chas - se morbleu corbleu sambleu ventrebleu

Additional markings include *à 2.*, *tr*, *8.*, *presque parlé*, and *divisez*.

col C-B:

A - vec le jour — moi je me lè - ve Joyeux et vermeil comme le so.

p

Cl: solo.

ri-te-nu-to
Cours en Sol

B^{ns}
ri-te-nu-to

ri-te-nu-to

ri-te-nu-to

ri-te-nu-to

ri-te-nu-to

ri-te-nu-to

leil joyeux et vermeil comme le so- leil — d'u- ne bou- teil- le que j'a- ché

colt-B:

ri-te-nu-to

Fl:

Cl: al- lar- gan- do

Cours en Sol al- lar- gan- do

B^{ns} al- lar- gan- do

al- lar- gan- do

al- lar- gan- do

al- lar- gan- do

Grazioso al- lar- gan- do rit: Gaiement

Je fête gai- ment le nectar char- mant je fête gai- ment le nectar char- mant je fête gai-

colt-B:

al- lar- gan- do

[illegible]

Musical score page 84, featuring multiple staves with musical notation. The score includes a double bar line and a repeat sign. The lyrics are in French:

-ti ve la perdrix tend la tête à l'encontre du vent

col C-B:

arco.

sostenuto

arco.

pp

f

Musical score for a symphony orchestra and voices. The score is written on 18 staves. The top staves are for woodwinds and strings, and the bottom staves are for voices. The music is in 3/4 time and features a variety of dynamics including *p*, *pp*, *dolce*, and *f*. The lyrics are in French and describe a scene where a character named Rustaud is passing and then stops suddenly to look back.

Sur sa trace Rustaud passe Rustaud pas
 seil s'arrête et soudain son regard severtit en si.

Musical score for a vocal and instrumental ensemble, page 84. The score features multiple staves with vocal lines and piano accompaniment. The lyrics are in French: "len - ce je m'a van - ce et l'oiseau tout tremblant sous l'herse se blottit". The music includes dynamic markings like "pp" and "cresc.".

The score is written for a vocal line (soprano/contralto) and a piano accompaniment. The vocal line includes the lyrics: "len - ce je m'a van - ce et l'oiseau tout tremblant sous l'herse se blottit". The piano accompaniment features various textures, including arpeggiated figures and sustained chords.

Dynamic markings include *pp* (pianissimo) and *cresc.* (crescendo). The tempo is marked *And.* (Andante).

[illegible]

This page contains a musical score for a piece in G major, indicated by the key signature of one sharp (F#). The score is written for a large ensemble, including multiple staves for woodwinds, brass, and strings. The notation is dense, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The lyrics are in French and are repeated across the staves.

The lyrics are:

part c'est la foudre c'est la fou-dre dans la pou-dre dans la pou-

The musical notation includes various dynamics such as *ff* (fortissimo) and *f* (forte). The score is organized into measures, with some measures containing complex rhythmic patterns that span across multiple staves.

col canto. suivez. rit: a tempo.

col canto. suivez. rit: *pp* Solo.

col canto. *pp* Solo.

col canto. suivez. rit: *pp*

mp col canto. suivez. rit: a tempo.

col canto. *pp* suivez. rit: a tempo.

col canto. *pp* suivez. rit: *pp*

col canto. *p* suivez. rit: *pp*

col canto. *p* suivez. rit: *pp*

col canto. *p* suivez. rit: *pp*

le pauvre oiseau frappé vient tomber au ha- zard
ri- tar- de- ni- zard

dre le pauvre oiseau frappé vient tomber au hazard le pauvre oiseau frappé vient tomber au ha- zard
mis. zard

col canto. *pizz:* suivez. rit: a tempo.

p

Musical score for a symphony orchestra and vocal soloist. The score is written on 18 staves. The top 17 staves are for the orchestra, and the bottom staff is for the vocal soloist. The music is in 3/4 time and features a variety of instruments including strings, woodwinds, and brass. The vocal soloist part includes lyrics in French. The score is marked with dynamic indications such as *p*, *f*, *ff*, *sfz*, and *arco*.

The musical score on page 91 consists of 12 staves. The first five staves are vocal parts, and the remaining seven are piano accompaniment. The music is written in a key with one flat (B-flat) and a common time signature. The score is divided into measures by vertical bar lines. Various musical notations are present, including notes, rests, and dynamic markings. The bottom of the page contains the text "A.G. 1546".

The lyrics at the bottom of the page are:

ve le grand aïret les pa - - - ce vi-ve le bruit vive le bruit vive la chas - se

The dynamic markings include *p* (piano), *crusc.* (crescendo), and *ff* (fortissimo).

The text "col C-B." is written below the lyrics.

The page number "91" is in the top right corner.

The page number "A.G. 1546" is at the bottom center.

All^{to} Moderato.

dim:

dim:

All^{to} Moderato.

All^{to} Moderato.

All^{to} Moderato.

All^{to} Moderato.

All^{to} Moderato, *Grazioso.*

dim:

dim:

divisi

pizz:

pizz:

pizz:

All^{to} Moderato.

pizz:

pizz:

All^{to} Moderato.

Puis à la fer-me

Bons

p

divisi.

arco.

à la ferme je m'ar- re- te On m'accueille on me fé- te on m'ac-

Cors

Bons

pp

Solo.

pp

3

4

accueille on me fé- te Et tandis que le fermier et tandis que le fermier court

Cl: poco allargando.

Solo

pp

Cors.

Bons

poco allargando.

Solo

pp

Sotto voce.

pp

poco allargando.

pizz.

au cellier à Jeanne, ton d'un air ten dre

Vie et C-B: unis: poco allargando.

Cl:

Cors en Ut.

Bons Solo.

pp

je de man de je de man de un sa ser Qu'on veut me re fu

unis:

Fl:

Cors en Ut.

R^{ous} *pp*

tf *poco rinf.*

poco rinf.

poco rinf.

tf *sostenuto* *Grazioso.* *rit.*

arco *poco tf* *arco*

ser mais qu'on me laisse pren dre qu'on veut me refus ser mais qu'on me laisse

Fl:

Cors en Ut.

R^{ous} *pp* *dolce.*

pp *dolce.* *pizz.* *pp* *pizz.* *pp*

pre n dre Puis sur l'her - be je vais me ten - dre

pp *pizz.* *pp*

Fl.

Cl.

Cors en Ut.

B^{ous}

1^o
dolce.

1^o
dolce.

arco.

arco.

Con dolcezza.

Et je m'endors tranquillement pai-si-ble-ment non-cha-lam-ment et je m'endors tranquille-

arco

Cl.

B^{ous}

animez

f

non-cha-lam-ment

ment et je m'endors tranquille-ment pai-si-ble-ment non-cha-lam-ment non-cha-lam-ment

A. G. 1546.

[illegible]

Vivace.

99

The musical score is written for a piece in 9/4 time. It consists of multiple staves, including vocal parts and instrumental accompaniment. The tempo is marked 'Vivace.' at the top right. The score includes various dynamic markings such as *f* (forte) and *p* (piano), as well as articulation marks like accents. A section of the score is marked 'Grazioso.' and 'long.' followed by 'Presto'. The lyrics are written at the bottom of the page, corresponding to the vocal parts.

Lyrics:

ce Aucun Roi je crois au_cun Roi je crois Ne fut jamais aussi content que

Vivace. (♩ = 152)

ff

p

Solo.

cresce

à 2.

ff

Vivace.

p

cresce

à 2.

ff

p marqué

cresce

Vivace.

ff

p

cresce

ff

léger.

p marqué.

cresce

moi aucun Roi je le erois ne fut aus si content que moi ne fut aus si con -

Vivace.

ff

p marqué

cresce

10

Musical score for a symphony, page 192. The score is in 3/4 time and features multiple staves for strings, woodwinds, and brass. It includes dynamic markings such as *p* (piano), *ff* (fortissimo), and crescendos. There are also performance instructions like *ad-lib.* and *Divisi.*

The score is divided into measures, with some measures containing triplets (indicated by a '3' over the notes). The dynamics range from *p* to *ff*, with crescendos leading into the *ff* sections. The *ad-lib.* section is marked with a wavy line, and the *Divisi.* section is marked with a wavy line and the word *Divisi.*

The lyrics for the vocal parts are:

bruit vi-ve la chas - se vi - ve le bruit
 vi - ve le bruit vi-ve la chas - se vi - ve le bruit
 cel C-B.

Animez.

f

ff

ff

ff

ff

ff

Animez.

a 9.

cres.

a 9.

cres.

Animez.

p

cres.

p

cres.

p

cres.

vi ve le

vi ve le

cul C-R.

bruit vi ve le grand ariet les pa

ce.

p Animez.

cres.

12^{te} Tempo.

Triangle.

12^{te} Tempo.

ah... vive le bruit vi ve la chas so

cel C-R.

12^{te} Tempo.

195

N^o 5.

DUO.

J'ai un appétit de tous les diables et vous 2. le Rustre!

Al^lto Moderato. ♩ = 132.

Flûte.

1^{re} Flûte.

Hautbois.

Clarinettes
en LA.

Cors en LA.

Cors en MI.

Trompettes
en LA.

Trombones.

Bassons.

Timbales.
en LA.

Al^lto Moderato.

1^{er} Violon.

2^d Violon.

Altos.

LA MARQUISE.

LE BARON.

Al^lto moderato.
Col C.B.

Violoncelle.

Contre-Basse.

pizz.

Pourquoi ne mangez vous

Fl^e

Clar:

Cors. en MI.

1^o
p

SOLDO

pas pour faire honneur au re-pas pour faire honneur au re-pas videz au moins votre Unis.

Fl^e

Clar:

Cors en MI.

Bass.

p

SOLDO

merci j'en ai passoi

ver-re faites moi raison ball sans façon trin-quez avec moi ma chère je bois

Vlle et C.B.

arco.

Clar:

Cors.

Bass:

pp

1^o

pp

poco rit.

suivez.

f *p*

f *p*

f *p*

poco rit.

grazioso.

Le Temps

vo_yez vo_yez quel sol per son na_ge vo_yez quel plai_sant sei_gneur quel les fa

met la joie au cœur

Ville et C.B.

suivez.

f *p*

poco rit.

Clar:

Bass:

fit.

rit.

rit.

cons quel lan_ga_ge di_gnes de tou_cher un cœur di_gnes de tou_cher un

Ville unis.

C.B.

rit.

Un peu marqué.

Un peu marqué

p

f

p

p

p

p

p

cœur

voyez quel sol person na-ge voyez vo-yez quel plaisant sei-gneur quel les ta-cons quel lan-

vo-yez quel jo-li breu - va-ge quel le charman - te li-queur un doux par-fum s'en-de-

pizz.

unis

f

f

f

f

Un poco marcato.

pizz.

f

p

Un poco marcato.

p172

1

Musical score for a piece in G major (one sharp). The score consists of 12 staves. The first six staves are vocal parts, and the last six are instrumental parts. The lyrics are:

-ga-gé di-gnes de tou-cher un cœur di-gnes de tou-cher un cœur de tou-cher un
 -ga-gé qui nous met la joie au cœur qui nous met la joie au cœur la joie au

Dynamic markings and performance instructions include: *p*, *pp*, *cresc.*, *f*, *arco.*, and *apco.*.

Animez.

2^e 6^e Fl^e

Animez.

riten.

col canto.

à 2.

riten.

cœur voyez quel sol person nage digne de ton cher un cœur di-gne de ton cher un cœur voyez quel joli breu vage il nous met la joie au cœur qui nous met la joie au

Musical score for a piece, likely a song or opera, featuring multiple staves. The score includes vocal lines and piano accompaniment. The key signature is G major (one sharp), and the time signature is 4/4.

The score is divided into four measures. The first measure shows the vocal line (soprano, alto, tenor, and bass) and the piano accompaniment (right and left hands). The second measure continues the vocal line and piano accompaniment. The third measure shows the vocal line and piano accompaniment. The fourth measure shows the vocal line and piano accompaniment.

The vocal lines are in French. The lyrics are:

cœur oui di - gne de tou - cher un cœur di - gne de tou - cher
 cœur oui qui nous met la joie au cœur qui nous met la joie au cœur
 unis.

The piano accompaniment includes various musical notations such as dynamics (f, ff, p, cresc.), articulation (accents), and phrasing (trills, slurs).

The score is marked with "A.G. 1546." at the bottom.

Cant. F.^o // // //

a 2.

1^o Tempo.

p

un coup

au coup

1^o Tempo più moderato.

eliquil
unis.

déjà vous vous le

117.

qu'impor_te qu'importe bu vez sans moi videz la bou teil le bu vez bu vez sans moi

- vez

Clar: 1^o

Cors en MI.

Bass: SOLO

videz la bou teil le

belas en voici la fin ah le bon vin! ah le bon vin!

unis.

arco.

arco.

SOLO.

p

pp

Ablycrament

p *grazioso.*

l'a - mour tout bas me con - seille de lui - re à vos jo - lis yeux amis.

pp

1º

f

rf

f

pp pizz.

f

pp pizz.

f

pp pizz.

vraiment c'est trop gracieux

vraiment c'est une merveille

ah ah ah! quelle merveille

le madrigal n'est pas trop mal le madrigal n'est pas trop

f

pp pizz.

f

rall.

A. G. 1546

Fl.

Cl. 1^o

Bass:

1^o

p

p

p

p

p

grazioso.

voyez quel sot person - na - ge voyez vo - yez quel plaisant sei - gneur presque parlé

mal vo - yez quel jo - li breu - va - ge quel le char - man - te li - queur que llo - ta -

unis.

pizz.

p

Fl.

Cl.

Corsen M.

Bass:

1^o

p

arco.

pp

arco.

pp

arco.

rit.

dolce.

poco allargando.

dolce.

con quel lan - ga - ge di - gne de tou - cher un cœur un cœur di - gne

par - fum s'en dé - gage un doux par - fum s'en dé - gage qui nous met la joie au cœur qui nous

unis.

arco.

poco allargando.

Musical score for a piece, likely a song or opera, featuring multiple staves. The score includes vocal parts and piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4.

The piano accompaniment consists of several staves, including a grand staff (treble and bass clef) and a separate bass line. The piano part features complex textures, including triplets and crescendos, marked with *f* (forte) and *ff* (fortissimo).

The vocal parts include a soprano line (top staff) and a bass line (bottom staff). The lyrics are in French and appear to be:

de tou - cher un cœur oui di - gne de tou - cher un cœur di - gne de tou - cher
 met la joie au cœur oui qui nous met la joie au cœur qui nous met la joie au cœur
 unis.

The score includes various musical markings such as *f*, *ff*, *cresc.*, and *p*. There are also dynamic markings like *Col. C.B.* and *à 2.*

Animez.

*ff*Col F^{tr}*ff**ff**ff**ff**ff**ff**ff**ff*

Animez.

*ff**ff**ff**ff**ff**ff**ff*

dim. rit.

di - gue - de

tou - cher

un

cœur di - gue - de

tou - cher

cœur

ou i - di - gne

de

toucher un

dim. rit.

qui nous met la

joie qui nous met la

joie

au

cœur qui nous met la

joie

au

cœur

ou i - di - gne

de

Col C B.

à 2.

à 2.

changez en Mib.

à 2.

à 2.

cœur tou cher un cœur

cœur la joie au cœur

eh quoi vous ne quit

pp

pp

pp *divis*

je vous cède la place

-tez

et d'où vous vient ce ton de gla - ce à mon in -

pp

Parlé.

Vous me déplaître! fi donc!

-su vous aurais-je dé - plu

que voulez vous j'y

C1.

Cors. en Mi \flat

p

3

p

8

Parlé.

c'est insoutenable

vas à la bon - ne fran - quet - te et je mène rondement le sen - timent

f

pp

f

f

f

voyons dites moi franchement ce qui vous trotte dans la tête

unis.

Vous le voulez? eh bien soit je vais vous le dire.

Vous le voulez?... eh bien soit, je vais vous le dire.

Donnez vous la peine de tout affair

125

All.^o molto animato. *Allegro.*

suivez le chant. *p*

suivez. *p*

senza rigore. *p*

Allegro.

Allegro.

Vlle. *f* D'abord vous aimez trop la table vous êtes grossier dans vos goûts votre rire est insupportable vous voulez qu'on rie avec

C.B. *f* suivez le chant. *p*

ff *molto staccato*

C1. *f*

Cors en Mib *ff*

Bass: *ff*

molto staccato. *p*

p

p

p

vous vous avez un ton qui me choque de vous chiens vous parlez toujours d'un juron! ou d'une équi-

p

p

a Tempo.

rit. *pp*

rit. *pp*

f *rit.* *pp*

vous vous ennuiez tous vos dis. cours d'un juron! ou d'une équi- voque vous ennuiez tous vos dis. cours vos ha-

rit. *a Tempo.*

C.B. *f* *pp*

A. G. 4. 546.

Fl.

Cors en Mib

Bass. bc

bits sont lourds et dif. for mes vous portez des souliers é. nor mes au village même dit

Amenez. pizz.

[illegible]

Fl. *rit.* *a tempo. animato.*

Hautb.

Cl.

Corn en Mt. *1. solo.* *pp*

Bass:

p *pp* *riten.* *a tempo* *p*

riten. *riten. suivez.* *a tempo.*

hoi- re et tout en chan- tant vous buvez d'au- tant vous semez vous plantez en somme vous n'avez

pizz. *arco.* *a tempo animato.* *unis.* //

p *riten.* //

Fl.

Corn en Mt.

Bass:

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

rien d'un gentil homme et les loups je dis loups ga- vous sont encor mieux appris que vous sont encor mieux appris que

cresc. *mf*

mf

[illegible]

la peine de tous avoir

126

f *p*

f *p*

f *p*

LE BARON:

D'abord vous êtes minaudière vous posez tout le long du jour sans comédie et sans manière vous ne sauriez dire bon

Ville et C.B.

f *p*

1^{re} Fl^e

2^e Fl^e

Cor Fl^e

Hautb:

Cl.

Cors en mi^b

Bass:

f *p*

f *p*

f *p*

f *p*

f *p*

jour vous ne songez qu'à la toi

unite les chiffons sont votre élément mais sur tout vous êtes

f *p*

a tempo, animato.

Fl. *pp*
 Hautb. *pp*
 Cl. solo. *pp*
 Cors. en M^b. *pp*
 Bass. *pp*
 Solo. *pp*

Solo. *p*

rit.
 rit.
 rit.
 rit.
 a tempo, animez.

mange on commet un crime vous voulez en fin qu'on meure de faim en un mot en un mot sachez le ma-

unis. *rit.* *p*

1^{er} Fl. *p*
 2^e Fl. *p*
 Hautb. *p*
 Cl. *p*
 Cors. en M^b. *p*
 Bass. *p*

cresc. *f*

da me vous n'êtes qu'un semblant de femme une poupée aux yeux d'é mail qui sait jouer d'un éveil qui sait jou-

unis. *f*

A. G. 1546.

Un peu moins vite.

[illegible]

rit. *p*

pp *riten.* *col canto.* *Allegro*

pp *col canto.*

p *rit.* *p* *rit.* *p*

ci du pane-gy-rique je re-connais la votre a-mour

rit. f. Allegro. *oui c'est le seul pane-gy-rique que m'inspirei*

unis. *Allegro.*

p

Musical score for a piece in G major, featuring multiple staves with vocal and instrumental parts. The score includes dynamic markings (*f*, *p*), articulation (*marcato*), and lyrics in French.

Dynamics: *f*, *p*, *marcato*.

Lyrics:

Un peu marqué.
 francement du moins ils s'ex- pli- que et se montre à moi sans dé- tour vous pou- vez
 - ci - votre a - mour francement du moins je m'ex- pli- que ma foi tant pis cha- cun son- tour ma foi tant
 unis.

x.c. 4546.

Musical score for a vocal and instrumental ensemble. The score is written in G major (one sharp) and 6/8 time. It features multiple staves, including vocal parts and piano accompaniment. The tempo is marked "Poco più mod^{to}" with a tempo indicator of $\text{♩} = 12$. The score includes various musical notations such as treble and bass clefs, key signatures, and time signatures. Dynamic markings include *cresc.*, *ff*, and *p*. The lyrics are in French: "gar - der votre a - mour vous pou - vez gar - der votre a - mour" and "unis." The score concludes with the tempo marking "Poco più mod^{to}" and a tempo indicator of $\text{♩} = 12$.

SOLO.
 p

SOLO.
 p

je sais ce que vaut votre amour
 et je re-nonce à votre amour
 franchement du moins il s'ex-plique et se mon-
 -ti-que franchement du moins je m'ex-pliquema foi tant

cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.

tre à moi sans dé - tour fran - che ment du moins il s'ex pli - que et se montre à moi
 pis chacun son tour fran - che ment du moins je m'ex pli - que ma foi tant
 unis.

A. G. 4346.

animez.

cresce poco a poco.

sans détour sans dé - tour vous pou - vez gar - der vo - tre a - mour vous
 pis cha - cun son - tour ma foi tant pis cha - cun cha - cun son - tour vous
 unis

#Col 1^{re} Violon
 f
 J à 2.
 f
 pou - vez gar - der vo - tre a - mour vous pou - vez gar - der vo - tre a -
 pou - vez gar - der vo - tre a - mour vous pouvez gardervotre a -
 unis.
 f

Handwritten musical score on 18 staves, organized into systems of three staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like "ff" (fortissimo). The lyrics are written below the staves, corresponding to the vocal parts. The piece is in 2/4 time and features a key signature of one sharp (F#).

Lyrics visible on the page:

- mour
oui gar_der vo_tre a - mour
- mour vous pou - vez gar - der vo - tre a - mour
vo -

Animez.

Col Fie

à 2.

à 2.

à 2.

animez.

tre a-mour

tre a-mour

unis.

Animez.

Col Vlle

Parle-m'en à la bonne heure

V. 6.

143

RONDO.

Que faut-il faire pour cela?

All.^{to} moderato. ♩ = 46

p *2^a violon*

Flûte

P^e Flûte

Hautbois.

Clarinettes en Ut.

Cors en Ut.

Cors en Sol

Trompettes en Ut.

Trombones.

Bassons

All.^{to} moderato. dist. cresc.

pp

Violons.

Altos

LISE

Violoncelle

pp

pp

Fl.
Cl.
Corys.
Tromp.
Bassons.
Uniss:

pp
pp
p
pp
pp

A vous je m'in-tes-se pour plaire à ma mai-tresse pour gagner

lég.
lég.
Solo
p

son amour soyez homme de cœur prenez la fi-gu-re l'ha-bit et la tour-nu-re

Fl.

Cl.

Cor.

B.

T.

et sautent chan-
tez de ton
ou l'Éclat de mon - ton à vous je m'inte - res-se pour boire à ma ma -

pp

p

dolce.

sforzando.

1^{re} Solo.
 1.
 poco rinf.
 poco rinf.
 poco rinf.
 poco rinf.
 poco rinf.
 poco rinf.
 fres.
 fres. se
 pour chan-
 son amant
 soyez homme de
 cour so-ri
 bon- me de
 cour soyez

ppp *sempre*

vous marcher sa_vez vous d'une main adroi_te pui_ser dans l'or de vo_tre boi_te un tabac qui comme

Fl.

Clar.

Cors.

Cors.

pp

pp

pp

ppizz.

p

ppizz.

ppizz.

ppizz.

un vieux vin a mûri sous por_ fun divin et sur un ja_bot de den_tel le quand il entombe_u ne par_

1^o Tempo.

Cl.

pp Solo

Cors.

2^o pp

Bassons

pp arch.

arch.

arch.

cel - le savez vous d'un geste e - legant l'épousseter de vo - tre éant voi - li ce qu'il faut

1^o Tempo.

pp

1^o Tempo.

rit:

rit:

fai - re pour charmer et pour plai - re à ce prix est l'amour soyez hom - me de

rit:

454

Fl:

Hautb:

Clar:

Cors.

Tromp:

B:

frc.

vcllo

Viol.

cour

frc.

Cl:

d'un ne feim me pein de votre amoureux Ham me sous loi resaisvous en ivrer sans vous écher et

sa vez vous auprès

Basson Solo.
 sans jurer sa-vez vous flattant son ca-pri-ce quand vient l'occa-si-on pro-pi-ce lui

Fl.
 Fluth.
 Cl.
 Cors.
 Cors.
 Tromp.
 Tromb.
 E.
 B.
 faire a propos le ré-gal d'un ré-bus ou d'un madri-gal sa-vez vous por-quel-que sur-

Cl: *del.*

B^s *pp*

4^e Solo

pp

pr - se cap - tiverson ame in - ci - se son à - me in - de - ci - se et choisiren l'air de ca

Fl: *pp*

Clar. C. Solo. *pp*

Cors. *sf* *p*

B. *f* *p*

Viol. I. *sf* *p*

Viol. II. *sf* *p*

deux et moi sir en fait de ca deux au tre chose que les sa. bots mais mais surtout savez vous al.

1^o Tempo.

f

f

f

f

f

f

f

f

f

f

f

pp

p

pp

pp

ad lib. rit.

ah!

voi

ti cequ'il faut

fai re pour charmer et pour plaire

1^o Tempo.

p

pp

Musical score for a piece, likely a symphony or concerto, featuring multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in French, indicating a vocal or instrumental part with text.

The score is written for a large ensemble, including strings, woodwinds, and brass. The lyrics are:

à ce prix est l'amour soyez homme de cour voi là — ce qu'il faut fai — re pour char.

The score includes dynamic markings such as *pp* (pianissimo), *ppp* (pianissimissimo), and *ppes* (pianissimo es). The tempo or mood is indicated by the word *adagio*.

mer et pour plu - re a ce prix à ce prix est l'a - mour

The musical score is written for a large ensemble, likely a symphony or concert band, with 14 staves. The notation includes treble and bass clefs, time signatures, and various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves, and the score is divided into measures by vertical bar lines.

Key markings and annotations include:

- Dynamic markings:** *p* (piano), *f* (forte), *cresc.* (crescendo).
- Section markings:** *A 2.*, *4th Solo*.
- Lyrics:** prix est la mort so jetez hom me de cour.

This page of a musical score is for a grand opera, featuring multiple staves with vocal and instrumental parts. The score includes lyrics in French: "ce prix est l'amour à ce prix est l'amour su-yez hom-". The music is marked with "l'eger" and "col canto". The score is written for a large ensemble, including vocalists and instrumentalists. The lyrics are: "ce prix est l'amour à ce prix est l'amour su-yez hom-". The music is marked with "l'eger" and "col canto". The score is written for a large ensemble, including vocalists and instrumentalists.

This page contains a musical score for a piece, likely a piano or organ work, written in a historical style. The notation is spread across 14 staves. The first 13 staves are primarily treble clef, while the 14th staff is a bass clef. The music is characterized by dense, rapid passages, often marked with 'ff' (fortissimo) and 'f' (forte). There are numerous slurs, ties, and dynamic markings throughout. A vocal line is present in the 13th staff, with the lyrics 'me de cour' written below it. The paper shows signs of age, including yellowing and some foxing.

me de cour

COUPLETS ET DUO.

Oh! oh! — Allons... parle...

Moderato. ♩ = 80 *Allegretto.* ♩ = 104

Flûte.

1^{re} Flûte.

Hautbois

Clarinètes en Ut.

Cors en Re.

Cors en Re.

Trompettes en Re

Trombones.

Bassons.

Violons *Moderato.*

Altos

LA MARQUISE.

NICOLAS.

Violoncelle. *Moderato.*

C-Basse.

A handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures across the staves. The first staff begins with a treble clef and a key signature of one flat. The notation is dense, with many notes and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some markings that appear to be 'ff' (fortissimo). The handwriting is in dark ink on aged, slightly yellowed paper. The staves are numbered 1 through 15 on the left side.

mains comm' ça des piedse comm' ça ah! — que jo - li brin d'till que jo - li brind'till ça fait Li des moins comm'
 bras par ci les jambs par Li ah! — que drol de dans' que drol de dansus ça fait Li les bras par

ca des piedse comm' ça ah! — que jo - li brin d'till ah! — que jo - li brin d'till que jo - li brind'till ça fait
 ci les jambs par Li ah! — que drol de dans' ah! — que drol de dansus que drol de dansus ça fait

[illegible]

This page of a musical score, numbered 166, contains 15 staves of music. The notation is in a key signature of one sharp (F#) and a common time signature (C). The score includes various instruments, including strings (violin, viola, cello, double bass), woodwinds (flute, oboe, clarinet, bassoon), and brass (trumpet, trombone, tuba). The music is written in a system of staves, with some staves grouped together by a brace. The notation includes notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The score is arranged in a system of staves, with some staves grouped together by a brace. The page number '166' is visible in the top left corner.

Moderato.

2da

LA MER:
Pourchasse et pour plaire, que s'ait elle la re

Moderato.

Hautb.
Cors en Ré.
Bassons.
LA MAR:
Villesseuls.
Je vous aus.

All.^{to} moderato.
pizz.

Hautb.
Cors en Sol
Cors en Ré
Violoncelles seuls.
NICOLAS.
si que tu me di - ses comment on fait l'amourchez vous dam!

p
Solo.
Solo.

Fl.

Cl. b.

Cors.

LA MAR.

les gar- çons des bê- ti- ses et les fill' leu's allong' des coups En -

seuls.

pp

Clar.

Cors en Sol.

fin

Eniss.

rien

rien com- ment dit-on je l'ai - me allons si - te allons vite apprends noice.

pp

pp

p

Solo.

p

pizz.

Lu

Ondit commu ca

Il s'agit d'un tout m'ne m'voux-tu f'te voux

1^{re} Fl.

Cl.

dim.

pp

mp arco

pp

*grazioso.
LA MAR.*

arco

pp arco.

c'est dit top L'inventu j'te ven c'est dit top Et Quic'est an si qu'il vil - la - ge en lut la

Hautb.

Cors en Ré

un peu plus animé. 1^o un peu fort.

1^o mf

un peu plus animé.

arco

p

cour est-ce donc la le l'au - ge - que vent la - mour un peu plus animé.

Quic'est comme aqu'il vil - la - ge

Cl:
Cors en Sol.

B^s

col canto.

au - si qu'au vil - la - ge on fait la cour est -
 la - ouïe s'ennuie qu'au vil - la - ge nous l'ons la cour nous l'ons la cour on s'dom des coups c'est l'u -

p

pizz.

de Fl:

Cl:

Cors en Sol.

B^s

arco.

- ce donc la l'un - - - - -
 - se on s'dom des coups c'est l'u - se - se pour prou d'a - moue pour prou d'a - moue on s'dom des coups c'est l'u -

arco.

arco.

10

CRUCI

—mour est-ce donc le lau- sage que veut l'a- mour
—mour on s'donn' des coups c'est l'u- sage pour pruv'd'a- mour

LA MER:

A ce charmant u - sa - il faut se confor - mer c'est le moyen je

[illegible][illegible]

Clare

poco riten.

Arco.

poco riten.

de ce gar, con prenons d'a bord u ne le

NICOLAS.

la trane d'oro

222

2"

7. 5

12

0-2

1

H^b

Cl: *Cors en Sol.*

Parlé. *Ni co - lis* *parle moi donc*

Unis. *am trou' beau gar - con* *man Lo Mor - quise* *qu'Est - il que*

H^b

Cl: *Cors en Sol.*

Parlé. *pour le moi* *comme à Jean - ne - ton* *pour l'instant* *je suis Jeanne - ton*

J'dise *ah! ah! ah!* *ah! ah! c'te bé - tise*

avec.

Cor en Sol. *Solo.*

B²

p

pp

pp

pp

je suis Jeanne - ton

ch ben! si vous et's Jeanne - ton faut changer d'ton faut changer d'ton

pp

trist.

trist.

ch ben va - nous parle sans ri - re

est-ce la ce que tu sais

hi! hi! hi! hi!

ch ben il est sûr et cer - tain

trist.

p

2^e Solo.

cul cont.

pizz.

pizz.

quoi c'est ain - si qu'un vil - la - ge on fait la

cour ou c'est comm' ça qu'un vil - la - ge ou c'est comm' ça qu'un vil - la - ge nous f'ions la cour nous f'ions la

The musical score is written for a string quartet, consisting of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (top) features a melodic line with some grace notes. The second staff (violin) has a melodic line with some grace notes. The third staff (viola) has a melodic line with some grace notes. The fourth staff (cello/bass) has a melodic line with some grace notes. The score includes dynamic markings such as *p* (piano) and *arco* (arco). The lyrics are written below the staves, indicating the vocal parts.

The lyrics are:

cour - est - ce - donc - la - ce - lan - ga -
 cour - ou - i - c'è - st - com - m'è - ça - qu'au - vil - la - g' - ou - i - c'è - st - com - m'è - ça - qu'au - vil - la - g' - nous - fè - sons - la - cour - nous - fè - sons - la - cour - dan - j'è - n'è - sa -

The score is marked *arco* at the bottom right.

que vent l'a- mour que vent l'a- mour que vent
 vous pas da- van- tag' non j'en sa- vous pas da- van- tag' oui c'est comin' ça qu'on s'f'ions l'amour qu'on s'f'ions

The musical score is written for a song with multiple staves. The lyrics are in French and are written below the staves. The music features various notes, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The lyrics are:

l'a - mour est - ce donc le lan - ga - ge que veut l'a - mour
 l'a - mour n'en sa - vous pas; a - van - ta - ge a - dieu bon - jour

Allegro ♩=132.

allons parle
je le permets

(presque parlé) *(hésitant)*
eh ben donc!... eh ben donc!... Cah ben! tant pis! eh ben donc

Allegro.

Solo.
 Solo.
 eh! ben donc j'te trouvs gen til - le j'te trou_vons gen til - le
 quoi me raud vous me tu_to

Handwritten musical score for a song, featuring multiple staves with notes, rests, and lyrics. The lyrics are in French and include "yez", "vous me tu to - yez", "j'suis beau gar - con", "j'suis beau gar - con toi tes bell", and "fil". The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like "Solo".

yez vous me tu to - yez

j'suis beau gar - con j'suis beau gar - con toi tes bell fil

Musical score for a vocal and instrumental ensemble. The score consists of 12 staves. The top five staves are for vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass). The bottom seven staves are for piano accompaniment (Right Hand, Left Hand, and four lower staves). The music is in 4/4 time and G major. The lyrics are in French. The score includes dynamic markings such as *cresc.*, *f*, *p*, and *ff*. The lyrics are: "unus tant vous vous oubliez vous vous oubliez - le toi t'es belle fil - le".

tutta forza.

ff

bon - gré mal - gré fait qu'on n'en bras-se fait qu'on n'en bras se ouï v'ci tou'

The musical score is arranged in a system of 12 staves. The top staves (1-4) are for woodwinds and strings, with dynamic markings such as *p* (piano) and *ff* (fortissimo). The middle staves (5-8) include vocal parts with French lyrics. The bottom staves (9-12) are for additional instrumental parts, including a bass line.

Key performance instructions and markings include:

- à 2.* (Allegretto, 2/4 time)
- tutti.* (all instruments together)
- un peu marqué.* (moderately marked)
- de son a - mour je crins l'ai*
- jours comment qu'ea s'pass'dans les a - mours ou i'la toi - jours comment qu'ea s'pass'comment qu'ea s'pass dans les a*

The score features a variety of musical notations, including eighth notes, sixteenth notes, and rests, with dynamic markings such as *p*, *ff*, and *un peu marqué.*

da - ce oh! ciel! ho! La quit, tous quit, tous La pla - ce

mour v'la tou - jours oui tou - jours comment qu'a s'passé dans les a - moures hon - gré mal -

Flûte 1
 Flûte 2
 Oboe
 Clarinette
 Basson
 Violon I
 Violon II
 Viola
 Violoncelle
 Contrebasse
 Soprano
 Alto
 Ténor
 Basse

aide au se - cours de son a - - mour je crains l'ou -
 gré fait qu'on m'em - brasse v'la tou - jours v'la tou - jours comment qu'il s'pass' dans les a -

- dace oh ciel ho - li quit - tons quittons la pla - ce au se -
 mours v'la tou - jours com - ment qu'ça s'pass' comment qu'ça s'pass' dans les a - mours v'la tou -

The image shows a page of a musical score, likely for a song. It features multiple staves with musical notation and French lyrics. The score includes various musical markings such as 'tutti', 'animé', and 'cresc.'.

The lyrics are in French and appear to be a song about love and passion. The visible lyrics are:

cours au se cours à l'ai de au vo leur au se
 jours comment qu'ça s'pass? dans les a - nour ou vi la tou jours comment qu'ça s'pass faut qu'un m'en -

The musical notation includes various notes, rests, and dynamic markings. The score is written in a style typical of 19th-century musical notation.

cours au se - cours
 brass fait qu'on m'ém - brass fait qu'on m'ém - brass

A page of handwritten musical notation, likely a score for a piano or organ. The page contains 14 staves. The notation is in G major (one sharp) and 4/4 time. The first staff features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The second staff continues this melodic line. The third and fourth staves show a more rhythmic, chordal accompaniment. The fifth and sixth staves are primarily chordal, with some melodic movement. The seventh staff is a bass line with a steady eighth-note rhythm. The eighth staff continues the bass line. The ninth and tenth staves are chordal. The eleventh and twelfth staves are empty. The thirteenth and fourteenth staves are bass lines. The notation is dense and detailed, with many accidentals and dynamic markings.

(i^{de} F):

Fl. 1.

Cl.

Cors.

Fag.

Tromb.

Tromp.

Viol.

Vclle.

Violoncelle.

Contrebasse.

uniss.

Le BARON

Me voilà me voilà me voilà je ne suis plus le Baron

 $G_{\text{d}}^{\text{d}}\text{Fl:}$

The image shows a page from a musical score, likely a vocal score or a full orchestral score. The title at the top is "Gloria". The score is written for various instruments and voices. The instruments listed on the left are: Flute (Fl.), Oboe (Hautb.), Cor Anglais (Cors.), Bassoon (Bass.), and Violoncelle (Violoncelle). The vocal parts are labeled "Soprano" and "Ténor". The music is in 3/4 time, as indicated by the time signature. The key signature has one flat (B-flat). The score is divided into measures by vertical bar lines. The lyrics are written below the vocal parts. The lyrics are in French and Latin. The lyrics are: "me me il faudra que l'on m'aimé que tout cède à ma loi que tout cède à ma loi me voilà me voilà me voilà". The music is written in a standard musical notation with notes, rests, and other musical symbols. The score is for a vocal part, likely a soprano or tenor. The lyrics are in French and Latin. The lyrics are: "me me il faudra que l'on m'aimé que tout cède à ma loi que tout cède à ma loi me voilà me voilà me voilà".

Musical score page featuring multiple staves. The score includes vocal lines and instrumental accompaniment. The lyrics are:

- la je suis content de moi je suis content de moi je suis content de moi je suis content de moi je suis content de moi je

The score includes dynamic markings such as *cres.* (crescendo) and *12.* (fortissimo). The page number is 46.

Musical score for a vocal and instrumental ensemble. The score consists of 15 staves. The first 10 staves are for various instruments, including strings and woodwinds. The 11th staff is for a vocal line with lyrics. The 12th staff is for a basso continuo line with lyrics. The 13th staff is for a basso continuo line with lyrics. The 14th staff is for a basso continuo line with lyrics. The 15th staff is for a basso continuo line with lyrics. The score includes dynamic markings such as 'f' and 'ad libitum'.

ad libitum.

Eh quoi! Monsieur c'est

suis con-fent de moi je suis con-tent je suis con-tent de moi

col C-B.

ad lib.

A.G. 1546.

pp

pp

pp

pp

LISE .

(souriant)

VOUS NICOLAS .

je si - tais a vous recon - nai - tre

eh quoi, c'est vous not' mai - tre

je no - sions seul -

nuiss.

pp

Clar.

Corn en Ut.

1^{er} Solo.

pp

pp

pp

ment pas vous r'con - nai - tre (à Lise)

col (G-B).

j'ai pro - fi - té de ta le - çon me trou - ves - tu bon - ne fa -

pizz.

pizz.

This page of a musical score is for a large orchestra and choir. It features multiple staves for various instruments and vocal parts. The music is in French and includes dynamic markings such as *fp* (fortissimo piano) and *f* (forte). The lyrics are:

tenez-vous coi - nous al - lons voir je sup po - se
 pour - quoi pour - quoi pour - quoi

Hautb.
 Clar. riten.
 Cors en Ut. 1^o Solo. 1^o Tempo.
 Bons riten.
 1^o Solo.
 1^o Tempo.
 LA MARQUISE.
 me voilà me voilà me voilà me voilà
 une autre me ta mor-pho se col C-B.
 1^o Tempo.
 p

Clar.
 Cors.
 Bons Solo.
 Solo.
 pp
 uniss. je ne suis plus la m^e me il faudra que l'on m'aime qu'on te cède a ma loi que tout cède a ma

pp

loi me voila me voila me voila je lui plairai je crois je lui plairai je crois je lui plairai je

col G-B.

The musical score is arranged in a system of staves. The top section consists of several staves for instruments, likely woodwinds and strings, with dynamic markings such as *f* (forte) and *pp* (pianissimo). The bottom section features vocal parts with lyrics in French. The lyrics are:

cruais
 que vois-je! Ici pa-rai-tre j'hé-si-tais a
 col C-B. quoi Marquise! c'est vous j'hé-si-tais a

The score includes various musical notations, including notes, rests, and dynamic markings. The bottom right corner of the page contains the number 46.

Animez.

Musical score for a piece, likely a song or dance, featuring multiple staves. The score includes vocal parts with lyrics and piano accompaniment. The tempo/mood is marked "Animez." (Allegretto).

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The tempo/mood is marked "Animez." (Allegretto).

The score includes the following lyrics:

vous reconnai - tre
 (riant) ah! ah! ah!
 (riant) ah! ah! ah!
 ah! ah! ah!
 ah! ah! ah!

The score includes the following dynamics and markings:

- p* (piano)
- cres.* (crescendo)
- f* (forte)
- fp* (fortissimo)
- ff* (fortissimo)
- acc.* (accent)

The score is divided into two systems. The first system includes the vocal parts and the piano accompaniment. The second system includes the vocal parts and the piano accompaniment.

Andantino. (♩ = 80)

Changez en Si ♭.

Changez en Mi ♭.

Andantino.

pizz.

pp

pizz.

pp

Quel tran-ge.

col C-B.

Andantino.

p pizz.

6^{te} Fl:

Cl:

pizz:

change ment quel hi zar re ac cout re ment je ne sais vrai ment com ment le re gar der sans

quel é trange com pliment quel hi zar re ac cout re ment je ne sais vrai ment com ment la

col G-B.

pp pizz.

arco.

arco.

arco.

arco.

arco.

arco.

6^{te} Fl:

Cl:

pizz:

ri - re que lui di re que lui di - re je ne sais vrai ment com ment le re gar der sans ri - re

- re gar der sans ri re que lui di re que lui di re je ne sais vrai ment com ment le re gar der sans ri - re

col G-B.

arco.

arco.

arco.

arco.

arco.

arco.

Animez un peu.

[illegible]

A.G. 45,46

Flûtes *f*

Hautb. *f*

Cl. *f*

Cors. *f*

Bass. *f*

hum! hum!

unis.

allargando un poco.

En vé- ri- té en vé- ri- té chère Marqui- se il est

pp

p

p

mf

pizz.

p

Cors. *pp*

pp

pp

pp

cres.

mf

temps il est temps que je vous le di- se vous l'empor- tez vous l'emportez en majes-

unis.

f

3
p
pp
Solo.
pp
pp
f
p
pp
pp
p
(cherchant) (grazioso)
- té en grâ - ce en esprit en grâ ce en pri teau té vois l'emportez sur Vénus même
f p pp

G^{de} Fl: *f* *p* *pp*
 Clar.
 Corns.
 Horns
 Basses
 (avec emphase) *f* *mf* *p* *pp*
 sur Vé - nus me - me nous temporez sur Venus me - en vérité
 mus. *f* *mf* *p* *pp*
 A. G. 1546.

Handb. *pp* 3

voilà pourquoy voilà pourquoy chacun vous ai - me vous temporez sur Vé -

G^{de} Fl. Pressez un peu.

allargando.

1^o Tempo.

Handb. *p* *crps.*

Cl. *p* *crps.*

Cor. *p* *crps.*

Bass. *p* *crps.*

Pressez un peu.

tenu.

allargando.

1^o Tempo.

me - me en vé - ri -

col C-B.

p *crps.*

- t^e voilà pour quoi voilà pour quoi ———— voilà pour quoi l'un vous ai — me
 col G-B.

ad lib.

Musical score for a piano and voice piece. The score consists of 14 staves. The first 10 staves are for piano accompaniment, and the last 4 are for a vocal soloist. The tempo is Allegro (♩ = 58). The key signature has two flats (B-flat and E-flat). The score includes dynamic markings like 'p' (piano) and 'Solo.' (solo). The vocal part has lyrics in French:

LA MARQUISE
 Quel étran-ge compli-ment
 El-le doit me trouver char-mant el-le doit me trouver char-
 col C-B.

The score is written in a grand staff format with multiple systems. The piano part features intricate arpeggiated figures and rhythmic patterns. The vocal part is a solo, with lyrics written below the staff. The score includes various musical notations such as notes, rests, and dynamic markings.

217

Moderato. (♩ = 88)

cres. *f*

1^{re} Solo. *pp*

1^{re} Solo. *pp*

Solo. *pp*

Solo. *pp*

cres. *f*

Moderato.

cres. *f*

cres. *f*

cres. *f*

tran - ge com - pli - ment .

Voilà compli - ment n'en semblerait he

col C-B. *f*

Moderato.

p mais un peu marqué .

cres. *f*

Cl: *poco* *pp*

Cors.

Horns

fb *pp*

fait vous repond que qu'chos' d'en - ne Je pri-mo d'a - bord j'my connais

Hornb.

Cl: *ff* *pp*

Cors.

Horns

sons *ff* *pp*

j vous trouv plus biau qu'hen des gar - cons ah! et ben plus

Musical score for a solo and two vocal parts with piano accompaniment. The score is written for a solo voice (top staff), two vocal parts (middle staves), and piano accompaniment (bottom staves). The key signature is one flat (B-flat). The tempo is marked "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamics and markings include: *pp* (pianissimo), *p* (piano), *f* (forte), *tr* (trill), *1^{re} Solo.*, *1^{re} Col canto.*, *2^e Col canto.*, *Grazioso.*, *tr* (trill), *pp* (pianissimo), *p* (piano), *f* (forte), *tr* (trill).

The lyrics are: *aimabl'quel gros Pierre ben plus aimabl' ben plus aimabl' ben plus aimabl' quel gros Pierre v'la pour quoi — v'la pour quoi*

Cor en Si^b.

Bons

Solo.

p

pizz.

pp

c'est vous que j'pré - fé - red tout fa - çon v'la pourquoi c'est vous que j'pré - fé - red tout fa - çon d'tout fa -

col G-B.

pizz.

p

Hautb.

Cl.

Bons

ritenuto.

Solo.

suivez.

suivez.

pp

arco.

f

pp

suivez.

ritenuto.

v'la pourquoi c'est vous que j'pré - fé -

con ah ah ah

arco.

f

pp

ritenuto.

pp

arco.

pp

ron vous et s ben bon

à vos pieds me voi-ci charmante E-glé

helle Chlo-e

morbleu

col C-B.

Presto.

Timbales en Mi \flat .

Vivace.
lég.

quel lan - ga - ge.

j'en-ra-ge morbleu corbleu j'en-ra-ge. Laissez aux fil - les du vil - la -

cel C-B.

Vivace.

A 6. 15 46.

rf p rf p
 Votre ha-bit vous va mal je vous le dis tout bas bien
 - ge un jar-gon qui ne vous sied pas
 col C-B.

bas bien bas et de-vante et a ven par hon-te je re-çu-le votre lan-gage est ri-di.
 Tall
 col C-B.

G. Fl: *f*

Cl: *f*

Cors en Sib: *f*

trous *pp*

- cu - le (Parlé) hé - las oui hé - las oui

ri - di - cu - le ri - di - cu - le Mar.

pp

G. Fl: *f*

Cl: *f*

Cors en Sib: *f*

trous *f*

il est Amion peut - é

- quise en vé - ri - té le ri - di - cu - le i - ci n'est pas de mon cô - té

f

- tre
 de men rapporte au ri - re de vos gens
 Vous de - vi - ez le recon - naitre C'est
 col C-B.
 p

non pas non pas ces ri-res ou-tra-geants étaient pour vous
 vous qui les avez fait ri-re pour
 col G.B.

[illegible]

G. F. EL. cres.
 f. f.
 me permet-trez d'a-voir un autre a-vis da-voir un autre a-vis
 col C-B.
 p.

The musical score is arranged in 15 staves. The first 14 staves are for the orchestra, and the 15th staff is for the vocalists. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in French and are written below the vocal staff.

Dynamics and performance markings include:

- f* (forte) and *p* (piano) throughout the score.
- Solo.* (Solo) for the vocalists.
- col C-B.* (collage C-B) for the percussion.

The lyrics are:

 bien de ma complaisance voilà le prix voilà le prix

 voilà voilà comme on récom-

[illegible]

f *ff* *dim.* *p* *sf*
ff *dim.* *p* *sf*
f *ff* *dim.* *p* *sf*
f *ff* *dim.* *p* *sf*
f *ff* *dim.* *p* *sf*
ff *dim.* *p* *sf*
ff *dim.* *p* *sf*
f *ff* *dim.* *p* *sf*
f *ff* *dim.* *p* *sf*
f *ff* *dim.* *p* *sf*
f *ff* *dim.* *p* *sf*
f *ff* *dim.* *p* *sf*
f *ff* *dim.* *p* *sf*
f *ff* *dim.* *p* *sf*
f *ff* *dim.* *p* *sf*

me cour- pris voi- là de ma complai- san- ce voi- là voi- là le prix voi- là
 voi- là de ma complai- san- ce voi- là voi- là le prix voi- là
 col C-B.

f *ff* *dim.* *p* *sf*

[illegible]

Animez.

The musical score is written for a large ensemble, including voices and instruments. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into several systems, each containing multiple staves.

Lyrics (French):
 prix voi - là le prix - voi, là - le prix voi là le prix voi là le prix de ma com - plai
 prix voi - là le prix - voi, là - le prix voi là le prix voi là le prix voi là comme on
 col C-B.

Dynamics and Performance Instructions:
 - *ff* (fortissimo) is used in several places, particularly in the vocal parts.
 - *f* (forte) is used frequently throughout the score.
 - *p* (piano) is used in some instrumental parts.
 - *crus.* (crescendo) is marked in several sections.
 - The instruction *Animez.* (Enlivened) appears at the top and bottom of the page.

The score concludes with a final measure marked *p* (piano) and *crus.* (crescendo).

This page of a musical score, numbered 30 at the bottom, is written in 3/4 time. It features a complex arrangement of instruments and a vocal choir. The instruments include strings (Violins I & II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba), and percussion (Timpani, Snare Drum, Cymbals). The vocal parts are for Soprano, Alto, Tenor, and Bass. The lyrics are in French and appear to be from a religious or patriotic work. The page is numbered 30 at the bottom.

The score is written in 3/4 time. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The lyrics are in French and appear to be from a religious or patriotic work. The page is numbered 30 at the bottom.

The lyrics are in French and appear to be from a religious or patriotic work. The page is numbered 30 at the bottom.

p

p

Sole...

p

Changez en FA.

All^o vivace.

Changez en Ut.

All^o vivace.

p

p

p

ah! ah! ah! ah!

col C-B.

All^o vivace.

p

The musical score is written for a string quartet and a vocal soloist. The first system (staves 1-10) includes the Violin I, Violin II, Viola, and Violoncello/Double Bass parts. The second system (staves 11-15) includes the vocal part. The music is in 4/4 time and features a variety of musical notations including notes, rests, and dynamic markings. The vocal part includes lyrics in French.

Dynamics and performance instructions include: *pizz.* (pizzicato), *f* (forte), and *f arco.* (forte arco).

The vocal part includes the following lyrics:

Baron que dites-vous ah! ah! ah! ah!

ah! ah! ah! ah! ah! chère Marquise mort! leu que voulez-vous qu'on dise ah! ah! ah!

col G-B. // // // //

[illegible]

[illegible]

Cl:
Corno en Ut.

LISE.

Par - don Ma - da - me la Mar - qui - se Lecheva - lier vient dar - ri -
mais faut qu'on vous l' dise - faut qu'on vous l' di - se Jeanneton comm' ça vient vous r'trou -

mais

G^{de} Fl:
Cl: Solo.
Corno en Ut.

LA MARQUISE.

Parlé (le chevalier)

Je ne puis le re - ce -

ver le cheva - lier vient dar - ri - ver
ver Jeanneton comm' ça vient vous r'trou - ver

Parlé (Jeanneton)

eh morbleu qu'elle aille au diable

mais:

suivez.

voir

in. grat in.

ah ce mot me rend l'es. poir est-ee un par. don est-ee un par. don

uniss.

ville

[illegible]

243

Animez. Allegretto. (♩ = 60)

ff

Animez. Allegretto.

ff

pp dolce.

p

ment es-poir char-mant.

(On parle.)

ment tendre et char-mant.

-ment d'un tendre a-mant.

-ment a-veu char-mant.

col C-B.

ff

Animez. Allegretto.

pp

mais

Hautb.:

(♩ = 112)

Clar.:

Corns.

B.ONS

LA MARQUISE.

LE BARON.

(Je vous promets de ne jamais jurer) Mais quit- tons un rôle emprunté res- tous cha- cun ce que nous sommes
col C-B.

grazioso.

Le cœur

ff

p

A. G. 1546.

Cl.

Cors en FA.

1^{er} Solo.

Bons

seul fait les gentils. hommes

unis.

l'amour seul donne à la beauté la grâce de la vé-ri-té la grâce

Cors en FA. Un peu plus vite.

NICOLAS.

Que quelques fois nous maîts en vé-ri-té sont tout d'un même plus fous qu'on nous sonnes quand j'mangeons des pommes cuites.

de la vé-ri-té

cul G-B.

Un peu plus vite.

te res-tons cha-cun ce que nous sommes le cœur seul fait les gentilshommes l'a-mour

te res-tons cha-cun ce que nous sommes le cœur seul fait les gentilshommes l'a-mour

te res-tons cha-cun ce que nous sommes quand j'imangeons des panis cest des panis quand j'is a

te res-tons cha-cun ce que nous sommes le cœur seul fait les gentilshommes l'a-mour seul

col C-B.

H H H H H

seul donne la beau-té la grâce de la vé-ri-té la grâce de la vé-

seul donne la beau-té la grâce de la vé-ri-té la grâce de la vé-

-mou-reux d'un beau-té j'épousons sans dif-fi-culté j'é-pousons sans dif-fi-

donne la beau-té la grâce de la vé-ri-té la grâce de la vé-

seul C-B.

ri - te

cul - te

ri col C. li.









